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What has become of the Imperial Commission? Why have they dropped the Imperial Commission—fallen back upon a lower Jury, whose verdict had to be amended or approved by the Imperial Commission? How things do fluctuate! The Imperial Commission stock was up yesterday, and is down to-day; and the International Jury stock has to do advertising duty for some time to come, with but very little chance of convincing the people.

Why did not the unanimous half of the International Jury *date* their confirmation? We cannot think much of confirmation No. 4.

Terrible work, gentlemen, to bolster up an assertion based upon no tangible fact. It has cost a great deal of money, for Paris is an expensive place, and it will cost a great deal more yet, and will make a large hole in a year's profit. And, after all, to come out third best!

(From L'Art Musical, July 25th.)

#### THE FACTS ABOUT THE AMERICAN PIANO IN PARIS. CHICKERING TRIUMPHANT.

The three medals destined for Pianos were quickly enough placed. One of these was finally unanimously given to Mr. Broadwood, not only as a reward due to his instruments, but it was above all accorded as homage rendered to the great British manufacturers to whom the Piano owes such a multitude of improvements.—the one more precious than another.

The American Pianos had by their exceptional sonority, charmed, astonished, seduced all the members of the Jury, who mentally adjudged, from the first hearing, a Gold Medal to the United States. But after the work of examination by the Jury, it was necessary to indicate to which of the two competitors the medal should be awarded. Then the difficulties accumulated. After two meetings consecrated to listening to the adorers of Sirven and the enthusiasts of Brahma, after innumerable comings and goings, it was put to the vote, but only to find themselves equally divided.

To emerge from this position, they declared an equality between the two makers. But then another difficulty presented itself—one Gold Medal could not be divided, and the regulations did not permit of any division. The jury then decided to give a Gold Medal to each of the competitors. Thus it is wrong to try and regard as a priority one name inscribed before the other. As it is impossible to write two names at one time, and also in the case "*ex æquo*" one cannot absolutely be called the first, it is nonsense to try and establish a superiority of rank between the rewards in a case of equality.

Thus the Jury having awarded the three (3) Gold Medals reserved for the industry of the Piano, found itself as regards the other

nations, shorn of rewards of the same value for distribution. The Imperial Commission were asked for further Gold Medals. The Commission partly promised two more; the first was unanimously awarded to Mr. Strecher, the great manufacturer of Vienna. As regards the second, a name was put forward that immediately provoked reclamations from the greater part of the French manufacturers; but it was useless to judge the value of the instruments or discuss the merit of the candidate, as the Imperial Commission refused the second medal asked for.

After the judgment of the *Class Jury* was accomplished, after the formal decision of the *Group Jury*, the *Superior Council* felt that there was yet something to be done; this immense work of collectiveness seemed to them too vague; it appeared to them like a picture which wanted some master touches to bring out that what was too much in the shade, and to acknowledge parts not clearly enough designed: they went to work. When they arrived at their revision at 10th class, they quickly presented for the cross the name of Mr. Schaeffer, representative partner of the firm of Erard, to prove that the *Superior Committee* had not forgotten French manufacture. Not having Gold Medals to distribute, and not being able to decorate all the manufacturers of this nation, the *Superior Council* prayed the Emperor to attach a new cross to the house of Erard—the true banner of the industry of the piano.

Arrived at the American division, the *Superior Council* could not admit without reserve the judgment of equality rendered by the *Class Jury* in awarding a Gold Medal to each of the Piano competitors; they searched for a means to remedy this. They made enquiries from the masters in the art of manufacture, they consulted the greatest performing artists and acknowledged with them that if there was equality in the sonority there was nevertheless in favor of the *Boston Manufacturer* a difference clearly enough perceptible in the quality of sound, homogeneity and facility of the action. The *Superior Council*, taking equally into consideration the former works of the house of Chickering, which is known as the founders of Piano manufacture on a grand scale in the United States (for before then there were only known a few small makers scattered here and there), recognized that the Gold Medal was not a sufficient reward, and that it was only justice to award Mr. Chickering a special distinction that would place him above his competitor.

The Emperor, to whom these remarks were addressed, by a decree "*de proprio motu*," awarded the cross to Mr. Chickering! Honor so much the greater, being that this cross was the only one that was granted at the Exposition to any of the foreign nations for Instrumental Manufacture.

MARQUIS DE PONTECOULANT.

#### TERRACE GARDEN CONCERTS.

Mr. Thomas has made a hit with his selections from Verdi's last opera, "Don Carlos." If these selections are a fair sample of the whole, it is hard to understand how the opera failed to strike the Parisians at once, and yet made so great a success in London. This selection may be classed among the special favorites of the musical habits of Terrace Garden.

The Tenth Sunday Concert takes place to-morrow evening, when if the weather is propitious we expect to meet an overflowing audience.

#### THE EUROPEAN CONSERVATORY OF MUSIC.

This Institution under the able direction of Mr. Charles Fradel will open at No. 4 Bond street, on Monday, September 2d. Applications for admission, circulars, etc., can be made, on and after Monday, September 2nd.

#### DAVID ROBERTS, HOUSE PAINTER AND ROYAL ACADEMICIAN.

AN ARTIST'S CAREER.

It is both useful and pleasant to inquire why this genius ripened into success and recognition, and that withered away in an unheeded corner. The world, never tired of trying to unravel the "trick" of success, discovers at last that it is no trick; but that success requires natural capability fostered by circumstances, a strong will, industry, prudence, and temper.

The late eminent artist, Mr. David Roberts, a shrewd, worthy, honest man, the son of a poor shoemaker at Stockbridge, a suburb of Edinburgh, was born in 1796—two years after Lord Howe's great victory over the French. He was first sent to a dame's school at threepence per week, just to keep him out of the way of the carts, and to prevent his being drowned in the Water of Leith; then to a rough master, who half flayed his legs and hands with a hard cane, and gave him a dislike to learning for the rest of his life. His first taste for art was shown by rude figures of lions and snakes, copied from caravan cartoons, that he drew with red chalk on the white kitchen wall, to show his mother what "gruesome things" were then exhibiting on the Mound. A gentleman coming one day about his shoes, asked the boy's mother who it was that used the red chalk so boldly.

"Hoot," said the proud mother, "it's just our laddie David. He's been up the Mound seeing a wild beast show, and he's caulked them there to let me see them."

By this gentleman's advice, Davy was apprenticed to Mr. Gavin Bengo, an ornamental house-painter, and employed to grind colors twelve hours a day in a noisome out-house, for the sum of two shillings a week, with a subsequent rise of sixpence a year. Kicked and cuffed by a passionate and uncertain master, Davy's seven years' servitude passed in hard work all day and delicious hours of painting, by the light of his father's lamp, at night. He did not waste his time